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A Pageant of Progress



Women of American History

By
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McCarthy**

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INTRODUCTION

In my experience in woman's clubs in small communities when arranging programs, I found one must often resort to local people to furnish their own entertainment. Observing also that women generally are keenly interested in style shows year after year, the thought came to me, why not introduce characters from American history, have something with a background, so to speak?

In every community can be found family heirlooms which are exhibited with pride. Their associations with history or tradition making a topic of interest in the neighborhood. We also note a willingness in every man, woman and child in such places to get out to see wife, daughter or mother take part in a program. So after all, we are brought to do something to fill a demand for a program.

This explains my development of this arrangement of our Pageant of Progress.

Catherine Carroll McCarthy.

CHARACTERS INTRODUCED.

Characters.	Expression.
Isabelle	Vision, Magnanimity, Sacrifice
DeSoto	Executive Ability
The Italian Peasant.....	Adventure
Evangeline.....	Devotion and Loyalty
Pocahontas	Justice
Priscilla	Modesty and Refinement
Quakeress.....	Friendship, Sisterhood
Ann Hutchinson.....	Independence of Thought
Frau Van Twiller....	Wifely Duty and Thrift
Martha Washington...	Dignity and Elegance
Betsy Ross.....	Patriotism
Dolly Madison.....	Personal Charm
Mrs. Lincoln.....	Ambition
Harriet Beecher Stowe.....	Conscience
Black Mammy.....	Faithfulness in Slavery
Nun.....	Mercy, Comfort to Afflicted
Sacajawea..	Guidance, Protection, Providence
Dr. Mary Walker.....	Aggressiveness
Amelia Bloomer.....	Freedom of Action

Reforms.

Temperance	Politics	Legislation
	Social Service	

Honorable Mention.

Science	Art	Music
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Periods of Pastime.

Sewing Bee	Narrowness	Envy
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Club Meeting.

Garden Party	Vanity and Affectation
	Self Improvement and Community
	Service

SETTING.

Stage arranged as a picture frame. Curtain to be drawn apart by two girls dressed as pages, Colonial style, black tri-cornered hats, powdered hair, curls on shoulder, cut-away coats with gold paper trimming cut in embroidery or braided design, short bosom ruffled, wrapped stock collar, lace at wrists, white knee-breeches, stripes up the side, white stockings, black shoes with large metal or tin buckles.

Two women seated at table, placed to side in front of stage, large book on table to represent scrap-book. Woman dressed in modern clothes with hair to represent between fifty and sixty for mother. Daughter young lady grown, college girl age.

BRIEF DETAILS OF COSTUMES.

ISABELLA:

Posed standing on throne. Small child to represent page, with jewel box in hand. White spangel tunic with girdle. Cloak of red or purple, with border to represent ermine, hung loose from shoulder. White Spanish lace veil, tiara crown.

DESOTA:

Black Spanish lace fichu on head over high comb. Long fringe crepe shawl, draped from shoulder to arm; full gaudy colored skirt; white stockings, sandal slippers with black ribbon-strapped ankles; large ear-rings and many jewels.

ITALIAN PEASANT:

Short full skirt, gathered at waist, Alpine bodice of dark velvet, laced in front over white gimp, gathered at neck; full sleeves gathered at wrist; flat, towel-like head-dress hanging down to shoulders; white apron finished at hem with border of chet lace, bright colored stockings, low shoes.

EVANGELINE:

Normandy cap hair in two braids, French blue peasant cloak with arm slips, and cowl hood hanging loose from shoulder; lighter-colored dress, white stockings and low shoes.

POCAHONTAS:

Tunic of heavy material to represent buckskin, knee length, cut in fringe; girdle and necklace of beads and elk teeth; red band across forehead, with crown feathers; hair in two long black braids; moccasins.

QUAKERESS:

Drab gray plain dress; small shawl of same point reaching waist line in back; close-fitting sleeves; small white collar; Quaker bonnet of same gray.

ANN HUTCHINSON:

Coal-hod shaped bonnet of straw; ribbon across crown; colored shawl, full skirt.

FRAU VAN TWILLER:

Hair parted and slicked back under light calico quilted cap close fitted to ears; worsted petticoat, basque buttoned up front; small, flat round collar.

MARTHA WASHINGTON:

Flowered panier puffed over hips; plain blue skirt; bodice laced across to give slender waist-line; lace fichu, lace ruffles at elbow; powdered hair; pompadour and puff style, side curl, dainty lace cap, black ribbon velvet at throat; powder and patch facial make-up.

BETSY ROSS:

Charlotte Corday cap; white dress; national blue sash.

DOLLY MADISON:

Flowered organdie; three or five ruffles to waist on skirt; waist same material; lace ruffles on neck, and elbow sleeves; leghorn hat with flowers; black velvet ribbon ties; bending hat at ears, long streamers to one side, many side-curls.

MRS. LINCOLN:

Silk-striped full skirt gathered full under plain band waist; small neat lace collar with brooch; heavy hair in coarse net water-fall effect; black ribbon band around head; hair parted and smoothed back.

HARRIET BEECHER STOWE:

Short corkscrew curls hanging from side-comb; basque; long plain sleeves; ruching at neck with large brooch.

BLACK MAMMY:

Bandanna handkerchief on head over black woolly wig; gay-colored shoulder shawl; a big apron and calico skirt.

NUN:

French cornet headdress of stiff white linen; white band across brow and under chin, covering ears; white linen round yoke fastened with plain band collar; black dress floor length; plain belt girdle; large black rosary at side; silver cross hung at breast.

SACAJAWEA:

The same as Pocahontas, with Indian blanket draped around papoose at back; posed with one hand pointing at distance.

SEWING BEE:

Old woman; plain smooth hair over ears; tight coil at back; shoulder shawls of various colors; plain skirts; posed in rocking-chairs; girls with bustle, spinster-like; small scarf shawl hanging in front; small brimmed, low-crown hat down in front and tilted at back with many flowers; hair in pug knot; lace mitts and small ruffler parasol.

DR. MARY WALKER:

Derby hat; black Prince Albert coat; long trousers; white shirt, stiff collar, black tie.

AMELIA BLOOMER:

Blouse and bloomers, tan color; heavy white stockings; oxford shoes; dish-shaped hat.

FRANCES WILLARD:

Hair combed neatly back in coils; bowed glasses; plain shirtwaist; collar of same; club tie bow; plain gored skirt; roll of paper in hand.

SUSAN B. ANTHONY:

Small horseshoe bonnet; ribbons bowed under chin; Paisley shawl.

ANNA HOWARD SHAW:

Graduation cap and gown; grey hair waved under cap.

MARY ANDERSON:

Jeweled skull cap; waving hair on shoulders; light-colored tunic; Greek key border of gilt caught on shoulders with large medallion ornament; tunic slit from shoulder to foot on left side; sandal slippers.

MRS. POTTER PALMER:

White or blonde hair; waved and frizzed coiled high; tiara head-dress of brilliants; dog-collar of pearls; low evening gown with opera coat; white fox fur collar; jewelry.

BRIDE OF 1897:

White brocaded silk entrain; boned waist; high neck; leg of mutton sleeves, fitted from elbow to wrist; plain high stock collar; tulle veil enveloping figure arranged on head with orange blossom wreaths; white gloves and prayer book.

GARDEN PARTY:

Two figures in princess robes—one lace, one pink; head-dress very much puffed, with large hat with willow plumes; the other with blue suit, black Merry Widow hat.

CLUB MEETING:

Young women in modern afternoon gowns; up-to-date head-dress; pouring tea; groups assembling; late modes of suits, coats, furs and hats; three generations of one family seated at one side.

EVENING GOWN:

Most extreme decollette.

WAR SERVICE GIRLS.

RED CROSS NURSE.

SALVATION ARMY GIRLS.

“Y.” WORKER COSTUME.

AMBULANCE DRIVER:

Leather coat and cap; high laced boots.

AVIATION:

Leather coat with helmet reversed.

FLAPPER:

Middy suit; bobbed hair.

COLLEGE GIRL:

Khaki hiking costume.

ISABEL posed standing, small child to represent page with jewel box in hands. (Look up Spanish court dress of the time in Encyclopedia). White or spangled gown, cloak of red or some bright color, fix cotton border to represent ermine, hung loose from shoulder, white Spanish lace veil, hung flat across head and straight

down back, gold paper and rhinestone jewels sewed on.

M. DE SOTA—Short full skirt, bright brocade yellow and red, a long fringed creepe shawl over one shoulder and under other arm, black Spanish lace fichu on head, dark hair curled.

ITALIAN PEASANT WOMAN—Full dark skirt, apron with showy crochet lace, small shawl drawn across breast and tied at waist behind, towel-shaped head-dress, dark hair parted and smooth over ears.

EVANGELINE.

PRISCILLA.

QUAKERESS.

ANN HUTCHINSON, with coal-hod bonnet and shawl, full skirt.

DUTCH—Look in Irving's "Knickerbocker History of New York." Something like "Dutch Cleanser" sign.

“WOMAN OF AMERICA.”

PROLOGUE.

Americanization developed as the result of war conditions. Finding our country overrun with spies and foreign propagandists, we began to realize the necessity of arousing the national spirit and a unity of action for the protection of the country's interests.

Movies, pageants, and programs, that expressed patriotism, were encouraged everywhere. In small communities where we are obliged to entertain ourselves, the taking part in a review like this will recall woman's part in each period of our American History.

Beginning with the discovery of our country by Columbus, we find in each period some woman who distinguished herself as a leader to advance some progress in our development. The idea advanced by each woman often seemed rash, but years afterward we see it adopted as practical.

The characters we present make pictures of special interest to our women of today. As Shakespeare says, “Dress oft proclaims the man,” so that every self-expression we find in dress makes our characters speak louder than words. Truly

in every age we can find the scarlet women of Babylon. So likewise modesty, elegance and extremes are expressed in the very clothes we wear.

Woman's resourcefulness in dress began at the story of creation, when Mother Eve utilized the fig leaf as the only available material for a limited attire.

DIALOGUE BEFORE PICTURES.

MOTHER SAYS:

"Daughter, I have so often wished that we might go over this old scrap-book of mother and grandmother, to which I have added some late clippings. Women in those old days, not having the attractive women's magazines that we now have, naturally resorted to the scrap-book to preserve clippings of notable events and this one before us is devoted entirely to movements that women took special part in."

DAUGHTER:

"I am sure I am going to enjoy those pictures of quaint old clothes. The putting on and taking off of dress accessories from time to time will surely be of great interest to me."

FIRST PICTURE.

Isabelle, Queen of Spain.

MOTHER:

"We all know the story of her wonderful sacrifice. For a woman to sell her jewels to finance the expedition of Columbus must indeed be considered a sacrifice, as jewels are valued today by our women."

"Her husband, the King, was swayed by the public opinion that the theory of the world being round and a land beyond was absurd, beyond reason, but Isabelle with a vision beyond her time had implicit faith in the enterprise."

DAUGHTER:

"Doubtless in the speech of our present day it would be considered a wild dream."

MOTHER:

"In studying the personality of Isabelle, we read of her agreement with Ferdinand, that they should have equal authority in the government of the Dominions of Spain."

DAUGHTER:

"How like our independent women of today."

MOTHER:

"She organized what was called a Holy Brotherhood, which was to protect persons and property from the violence of the Nobles. Her movement in the cause of education and advancement in university work

were wonderful for the time. The Monks were students of navigation and other sciences and so encouraged Isabelle to give her financial support to the expedition thus enabling Columbus to plant the first Cross on American soil."

SECOND PICTURE.

De Sota.

MOTHER:

"So early in the history of our country, Inez Bobadilla, wife of DeSota, became the Governor of the Island of Cuba during the absence of her husband on the expedition of the Mississippi."

DAUGHTER:

"How wonderful those rich, fringed shawls and what a gorgeous picture those Spanish costumes make."

THIRD PICTURE.

The Italian Peasant Woman.

MOTHER:

"This represents the brave little Italian women, having left sunny Italy, a land of song and music, an atmosphere of art and civilization, coming with husbands to a land where savage tribes abound. This certainly required some courage."

FOURTH PICTURE.

Evangeline.

MOTHER:

“Longfellow, in his story of Evangeline, begins with these expressive lines:

‘Ye who believe in the affection that endures and is patient,
Ye who believe in the beauty and strength
of woman’s devotion.’”

“This portrays the glorious French womanhood that were the first to colonize that America north of us, now called Canada.”

DAUGHTER:

“The story of Evangeline is immortal, and every high school girl, who studies this beautiful story, is inspired to worthy deeds when reading this pathetic story of devotion and sacrifice.”

FIFTH PICTURE.

Pocahontas.

MOTHER:

“The beautiful Indian Princess, Pocahontas, braving the displeasure of her father, the savage chief, pleads for mercy and saves the life of the English Captain, John Smith. Thus we see the woman of the savage tribe seems to display the same love and sympathy as her white sister.”

DAUGHTER:

“Why, that fringed buckskin skirt is so

much like this very season's style. Sometimes I think the late designs in dress have the expression of paganism and barbarism."

(Introduce Indian song or music—Cadmas' "Land of the Sky-Blue Water").

SIXTH PICTURE.

Priscilla.

MOTHER:

"In Priscilla we have the expression of modesty and refinement in dress and the demure manner of the Puritan maiden."

DAUGHTER:

"There is something so sweet and chaste about Priscilla, surely Miles Standish defeated his own ambition when he sent John Alden to present his suit. Priscilla no doubt saw in John Alden's nice way of talking a very congenial mind when she said to John, "Why don't you speak for yourself?"

SEVENTH PICTURE.

The Quakeress and Ann Hutchinson.

MOTHER:

"Now we have the Quakeress leaving the meeting with Ann Hutchinson. Ann Hutchinson rebelled against the teaching of the Puritans. Although the religious thought of the two women was so different, it is

the old, old story for woman to stand beside woman as sisters in distress."

DAUGHTER:

"Oh, yes! The two Marys at the foot of the Cross; Mary, the mother of Jesus, and Mary Magdalene, the repented sinner, have given us that beautiful example."

EIGHTH PICTURE.

Frau Van Twiller.

MOTHER:

"Of this Dutch type that colonized New York, we have an example of thrifty wife-hood. In Irving's 'Knickerbocker History of New York,' referring to New Amsterdam, he says::: 'The female sex whose arch innovations on the tranquility of this particular settlement, it is said, conducted themselves with creditable sobriety and comeliness.' Those were honest days in which every woman stayed at home, read her Bible, and wore pockets * * * convenient receptacles for scissors, thimble, thread, etc.. We see by this how our great great grandmothers differed in ideas from the scantily dressed descendants of the present day."

DAUGHTER:

"Surely she has enough skirts to carry around. And that little cap covering her ears and most of her hair. Irving also says: 'Men in those days could en-

tertain but the love of one woman at a time.' I can see no chance for a divorce there. Her passion for cleanliness and devotion to the scrub brush, no doubt, was the inspiration for our commercial artists in naming 'Dutch Cleanser.'

MOTHER:

"We read further, 'Every good citizen ate when he was not hungry, drank when he was not thirsty, and went to bed at sunset whether he was sleepy or not, all of which tended so remarkably to the population of the settlement * * *. Every dutiful housewife made it a point to enrich her husband with one child each year."

DAUGHTER:

"Had present day family regulations prevailed in New Amsterdam, what a loss would be ours of this sturdy stock of fine American citizens, and where now would be our 'Four Hundred' of New York?"

(End of first epoch—Settlers and Colonial Period).

Revolutionary Period.

NINTH PICTURE.

Martha Washington.

MOTHER:

"Martha Washington, the gracious and

charming wife of our first President, the honored first lady of the land. There is a dignity and elegance expressed in the costume of Madame Washington."

DAUGHTER:

"To me her dress expresses the pompadour period. The brocade and lace and the powdered hair and all the dainty accessories."

TENTH PICTURE.

Betsy Ross.

MOTHER:

"In Betsy Ross we have the patriotic awakening in woman. Betsy has gone down in history as the woman who made the first flag."

(Introduce singing of a flag song.)

ELEVENTH PICTURE.

Dolly Madison.

MOTHER:

"Dorothy Paine Madison, wife of our fourth President, noted as a woman of unusual beauty."

DAUGHTER:

"Her dress belongs to the bouffant skirt and fluffy ruffle period."

TWELFTH PICTURE.

Mary Todd Lincoln.

MOTHER:

“Mary Todd Lincoln, wife of our first martyred President, who stood by the great Lincoln during an administration that compared with Washington’s. This was one of the great epochs in our country’s history.”

DAUGHTER:

“This picture is of the hoop-skirt age, when feminine accessories seem to have taken up much room in the world. Just think of a movie audience today being handicapped in passing in and out of seats, getting entangled in those old hoops. See the hair in the net, and such a good, substantial net that had to hold all that heavy hair. They called that style of hair-dressing the waterfall.”

THIRTEENTH PICTURE.

Harriet Beecher Stowe.

MOTHER:

“Harriet Beecher Stowe stirring the conscience of the nation to the injustice of slavery. The slavery question was agitated in press and public platform, and perhaps every pulpit in the country. Somehow a story like ‘Uncle Tom’s Cabin,’ dramat-

ized as it was, appealed to every man, woman and child. Details were presented in a pathetic way which made a popular appeal to the imagination when fine words often went over their heads."

DAUGHTER:

"Well, that is the same argument that is being made now for good clean movies, as no child ever forgot 'Uncle Tom's Cabin.'

FOURTEENTH PICTURE.

The Black Mammy.

MOTHER:

"Slavery is the dark page in American history, but what a godsend those dear old black mammies were, happy in the joy of caring for children."

DAUGHTER:

"Of course it was the bliss of ignorance. The reaction of the greed that controlled slavery is the negro problem of the South of the present day."

(Introduce negro melody or "Mammy's Lullaby.")

FIFTEENTH PICTURE.

Nun on the Battlefield.

MOTHER:

"As we have nuns following up the work of the missionaries in the education of Indians and whites, and in all kinds of char-

itable work, but at this period of our history we find the nun on the battlefield. I have heard a distinguished G. A. R. man, Colonel Henderson, who was afterwards Speaker of the House of Representatives, pay such a glowing tribute to "The Nun on the Battlefield."

DAUGHTER:

"At this late day of organized charity, the silent Sister of Mercy, who did not let her right hand know what her left hand did, is now to have a place in the Hall of Fame as one of the distinguished women in American history."

(Footnote.—Look up Elizabeth Baily Seaton, founder of Sisters of Charity).

SIXTEENTH PICTURE.

Sacajawea (meaning Bird Woman).

MOTHER:

"At Three Forks, Montana, a memorial is erected to Sacajawea, the Indian heroine, the guiding star of the Lewis and Clark expedition. Paxton, our Montana artist, whose fame as a painter of Indian pictures, immortalizes her in one of his prize paintings. It is reported that when a canoe capsized, Sacajawea with a papoose on her back saved the priceless records and scientific instruments, while the men of the party thought only of self preservation. Knowing the treachery of the savage

tribes the expedition was likely to encounter, Sacajawea was ever the alert and loyal guide of the expedition."

SEVENTEENTH PICTURE.

Sewing Bee.

MOTHER:

"The country, now being generally settled, sewing bees were a popular social activity. The cups of tea flavored with the neighborhood gossip and a ten-cent tax was one way to help the church building. This young lady with her bustle was the sensation and envy of the neighborhood. This was one of the wildest schemes of dress accessory."

DAUGHTER:

"To think of carrying about all that excess baggage. Why, women must have looked like kangaroos."

EIGHTEENTH PICTURE.

MOTHER:

"Surely Dr. Mary Walker shocked the world when she took to wearing male attire, but even to take up the profession of law or medicine was considered in that day and age as something very unwomanly."

DAUGHTER:

"But we do not think it unusual now to see women in all kinds of professions, and

our girls on a hike or horseback riding would not think it safe to dress in any other way than by wearing breeches."

NINETEENTH PICTURE.

MOTHER

"Amelia Bloomer ventured forth in the costume now named after her."

DAUGHTER:

"And the girls in the gym, who play basketball pay tribute to her, as the bloomer and blouse certainly give freedom of action in all kinds of athletics."

TWENTIETH PICTURE.

Frances Willard.

MOTHER:

"Frances Willard has been given a place in the Hall of Fame, being identified with the temperance movement. The evils of drink having wrecked many homes, the liquor dealers abusing their privilege, made it possible for her to gain followers."

TWENTY-FIRST PICTURE.

DAUGHTER:

"Next Carrie Nation comes on with her hatchet and takes this violent method of

putting the saloon-keeper out of business."

MOTHER:

"No doubt the courage of both of these women resulted in the passing of the prohibition law."

DAUGHTER:

"But Mother, some woman will have to get busy on the bootleggers before the public is much benefited."

TWENTY-SECOND PICTURE.

Politics.

MOTHER:

"When Susan B. Anthony talked women's rights, it was looked upon as a wild absurdity, but we now see woman suffrage in every State in the Union."

DAUGHTER:

"But look at her bonnet with the strings tied under her chin."

MOTHER:

"In those days when a woman reached the age and condition of fair, fat and forty it was the dignified thing to wear bonnet and shawl. For a woman to appear in public without a cloak of some kind was doing what was called 'showing her shape' surely a very immodest parade."

DAUGHTER:

"Oh, if they could only see us now."

TWENTY-THIRD PICTURE.

Anna Howard Shaw (with cap and gown).

MOTHER:

"Anna Howard Shaw, as she appeared at the head of the suffrage parade, walking with the confident stride of the woman who accomplishes her mission in life."

DAUGHTER:

"And the Montana men led the country in electing the first woman to Congress, Jeannette Rankin. (Honorable mention).

MOTHER:

"Of course, women could vote, but I know of men who did vote for her because they wanted Montana to be the first State to elect a woman to Congress."

TWENTY-FOURTH PICTURE.

Mary Anderson.

MOTHER:

"Mary Anderson, the queen of drama, whose reputation on and off the stage reflects credit on her convent training. The divine Sarah has said, from her own experience in a convent school, that love of tradition and the attractive way they have of presenting history, added to the love of study, is the very atmosphere and foundation for the scholar of the stage.'"

TWENTY-FIFTH PICTURE.

MOTHER:

"Bertha Honore Palmer, a midwest girl, educated in Georgetown, Washington, a society matron whose culture and gracious manner were a passport in every court in Europe and at a time when America in the making was still considered crude."

Honorable Mention.

We should mention here women who led in science and art, but not having their pictures we will mention their achievements.

Marie Mitchell, whose researches in astronomy caused the Mitchell comet to be named in her honor.

Mrs. Gertrude Vanderbilt Whitney, whose sculpture received prizes in the Paris salon.

Helen Keller, a remarkable woman of our age, blind and deaf, she acquired an advanced education demonstrating the fact that life can be worth living though deprived of most of the faculties that assist progress in intellectual development.

Miss Sullivan, her teacher, deserves mention for finding a means to impart knowledge to one so handicapped.

"In social service we have Jane Addams, whose Hull House in Chicago was the beginning of community betterment.

"Virginia Fair, a Nevada girl (now Mrs. W. K. Vanderbilt, of New York), has used her wealth for suffering humanity in a practical way, erected apartments with sun-parlors and sleeping porches for the benefit of wage-earners afflicted with tuberculosis."

TWENTY-SIXTH PICTURE.

A Bride of a Quarter of a Century Ago.

MOTHER:

"This bride, so modestly attired, high neck, long sleeves trailing skirt and completely veiled her prayer-book in her dainty gloved hand, all express the reverence she feels as she approaches the marriage altar."

DAUGHTER:

"Even with changes in styles, there is always a way to express modesty and refinement. The clergy must have heartily approved this style of bridal costume as decidedly appropriate when receiving the holy vow. But, Mother, dear, the other day I happened to read in the 'Horoscope,' wherever the 'McClure Syndicate' gets their inside information that the influence of the planets predicts an 'era of decency.' Think of it! Modesty in dress is likely to become fashionable. I also read in the paper, at a convention of dancing masters, that jazz was denounced; that slow, soft music for dances was to be the fad now.

I see myself practicing overtime on the court minuet next.” ,

MOTHER:

“That all sounds soothing to the nerves. We surely have stimulated excitement by the fast and furious rate we are going.”

TWENTY-SEVENTH PICTURE.

Garden Party of 1908.

MOTHER:

“The lace gown on hostess, her guests, the one in pink crepe de chine, the other in blue silk suit and the Merry Widow hat, that was threatened with legislative regulation. This was a dress period of some twelve years ago, and garden parties were popular social affairs of the time.”

TWENTY-EIGHTH PICTURE.

American Women in War Service.

MOTHER:

“The war brought our loyal American women to all sorts of war service. Our picture has the Red Cross Nurse, the Salvation Army Girl, the Overseas Worker and the Woman Ambulance Driver.”

TWENTY-NINTH PICTURE.

Aviation.

MOTHER:

“Katherine Stinson at eighteen years old was considered the Queen of Aviation.”

THIRTIETH PICTURE.

Club Meeting.

MOTHER:

“Today clubs are so general as woman's popular pastime, that often three generations of women are in one club. This distinctly American type of womanhood is receiving worthy comment from our sisters across the water. I read in a London paper that the club habit was one reason why American women never really did grow old.”

DAUGHTER:

“Now this is an assembly where afternoon gowns, tailored suits and the late models in cloaks and furs and all the prevailing styles of hats and hair-dress appear.”

THIRTY-FIRST PICTURE.

Evening Gown.

MOTHER:

“We now see the extreme limit of dress in this late mode in an evening gown. A

flip reporter referred to this as the low and behold gown, held up on one shoulder by a string of beads and on the other by the grace of God."

DAUGHTER:

"She looks like she might need the grace of God, all right."

THIRTY-SECOND PICTURE.

MOTHER:

"Looking around us we see the high school flapper, and now the College girls on a hike." All sing "America the Beautiful."





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